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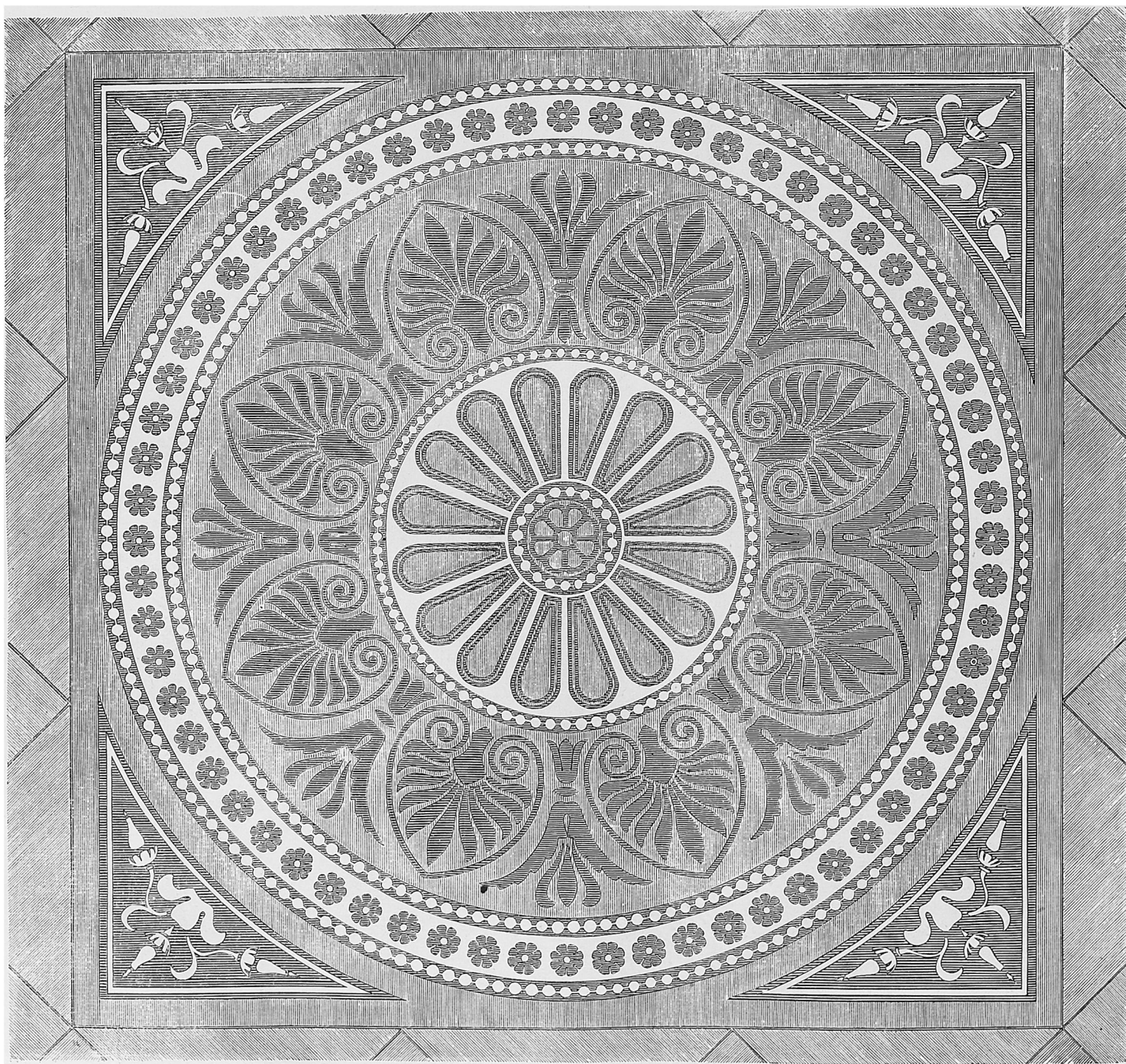
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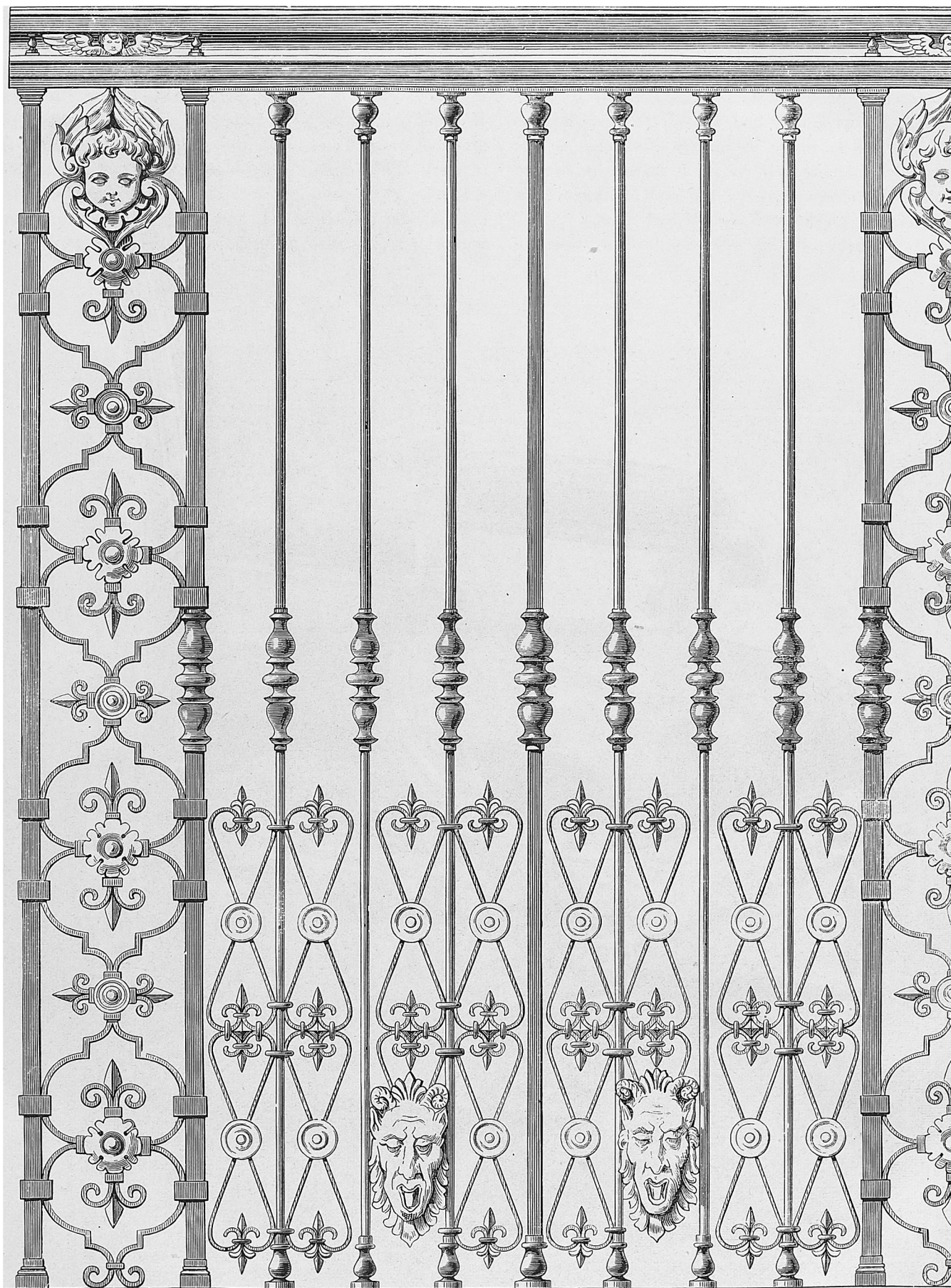
overlooked one principal point, he has given to the king of beasts the eye of man. The small, round, deepset eye of the lion is changed into an oval, with the lids and horizontal position peculiar to man. He no doubt felt that it was not in his power to reproduce in the metal that which gives all its life and expression to the eye, namely the brilliancy and fire of the iris: he was therefore obliged in order to impart character to his great shapeless animal, to endow it with the human eye as the only means of giving life and intelligence, at the last moment, to the stiff and lifeless mass.

When Kaulbach, in his celebrated illustrations of

Goethe's *Reineke Fuchs* (fig. 21) gave to all his beasts, even down to the donkey, an idealised human expression, he was perfectly justified: his object was not to produce the portraits of the animals, but under their figures to characterise the virtues, passions and vices of mankind. But the blame which attaches to the great English painter as a sculptor, is due to almost every artist of every time, when they have attempted the portraiture of the lion. They have instinctively given him a human expression, in order to raise him above the level of the animal world, and by that means to represent him as the absolute monarch of the animal kingdom.

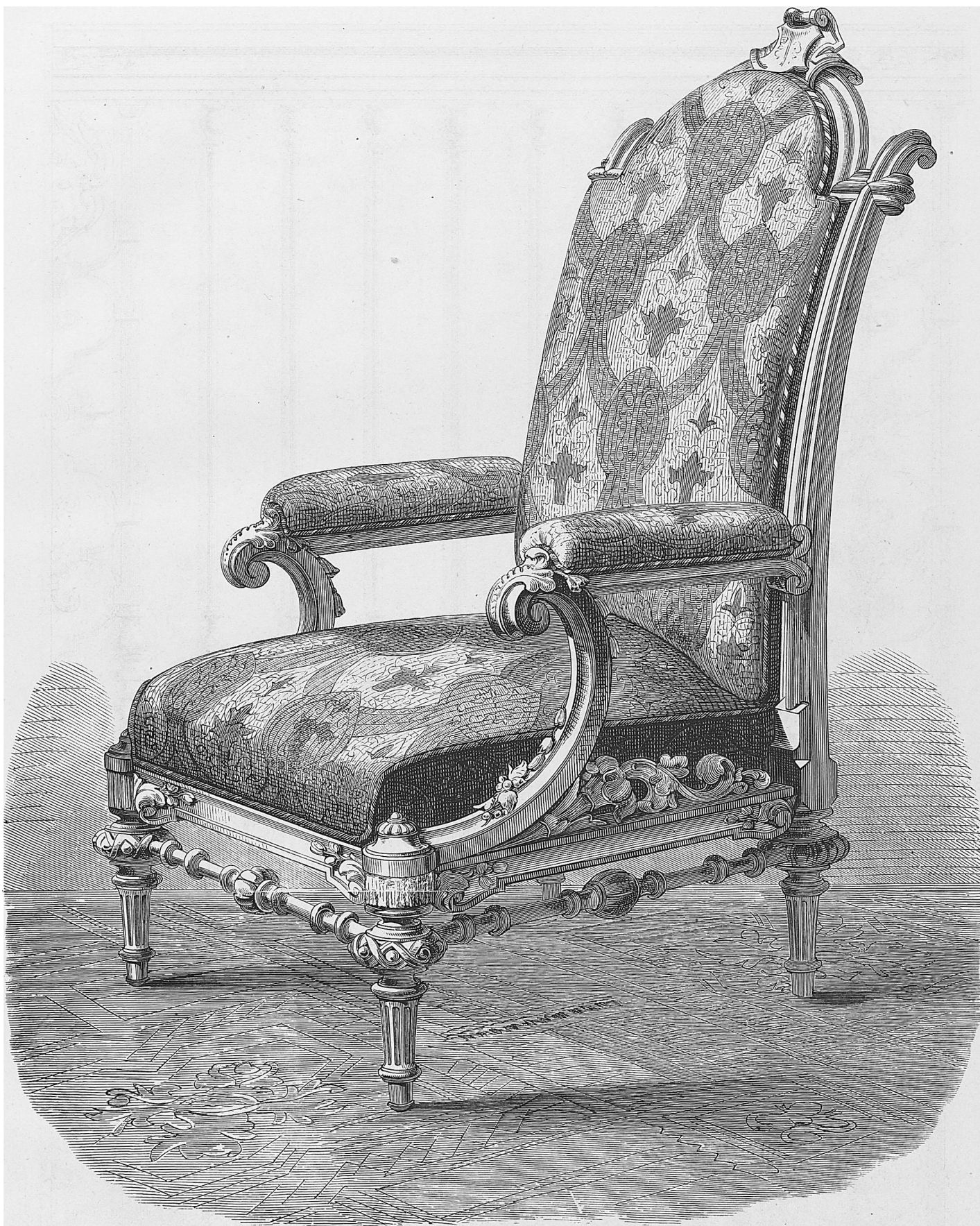


No. 1. Central Portion of Parquet Floor in Oak, Purple-wood and Maple.  
Details No. 11 of Supplement.



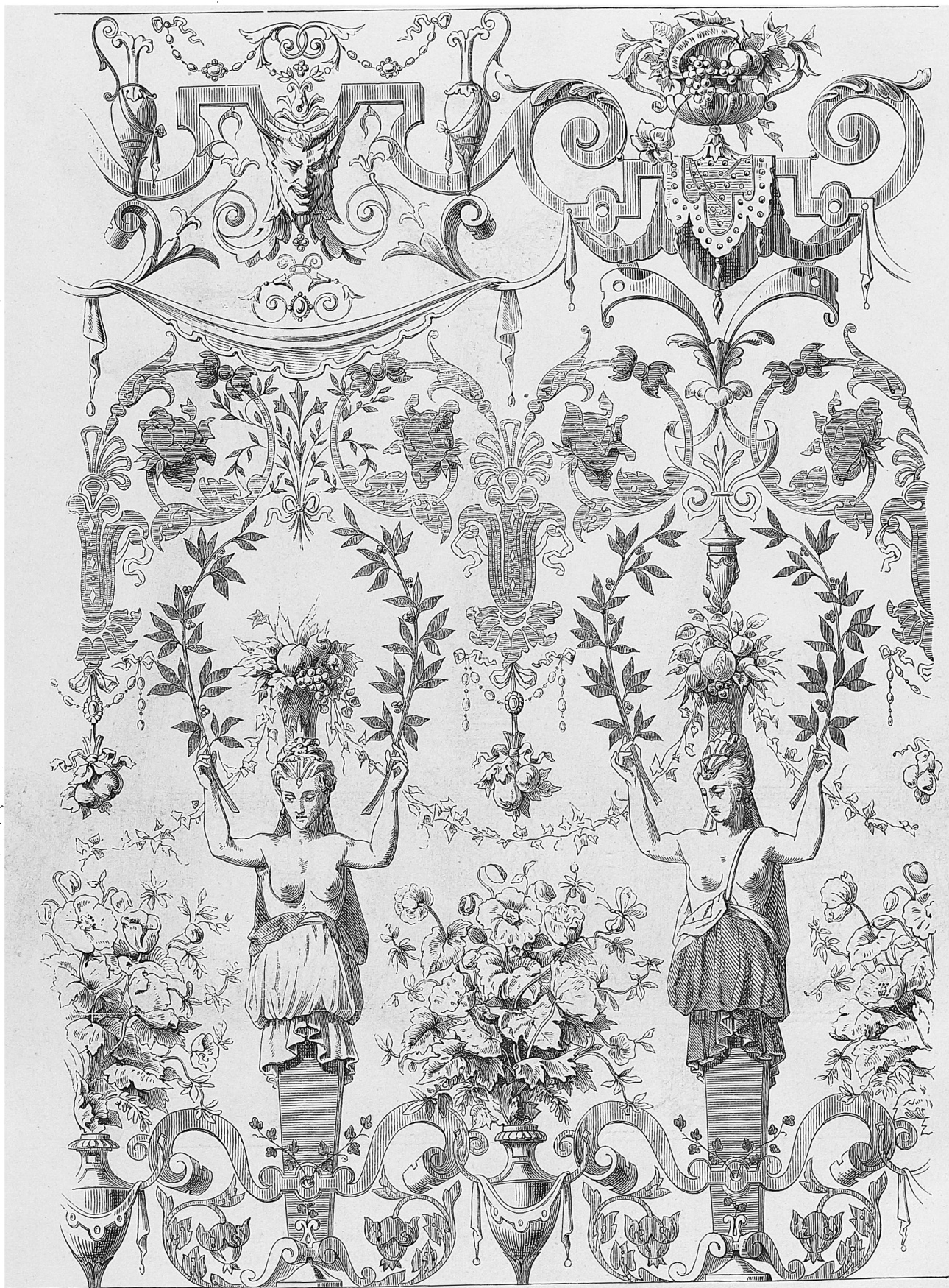
No. 2. Gate in Wrought Iron and Brass from Screen of High Altar of S. Maria Church of Riva. Sixteenth century.



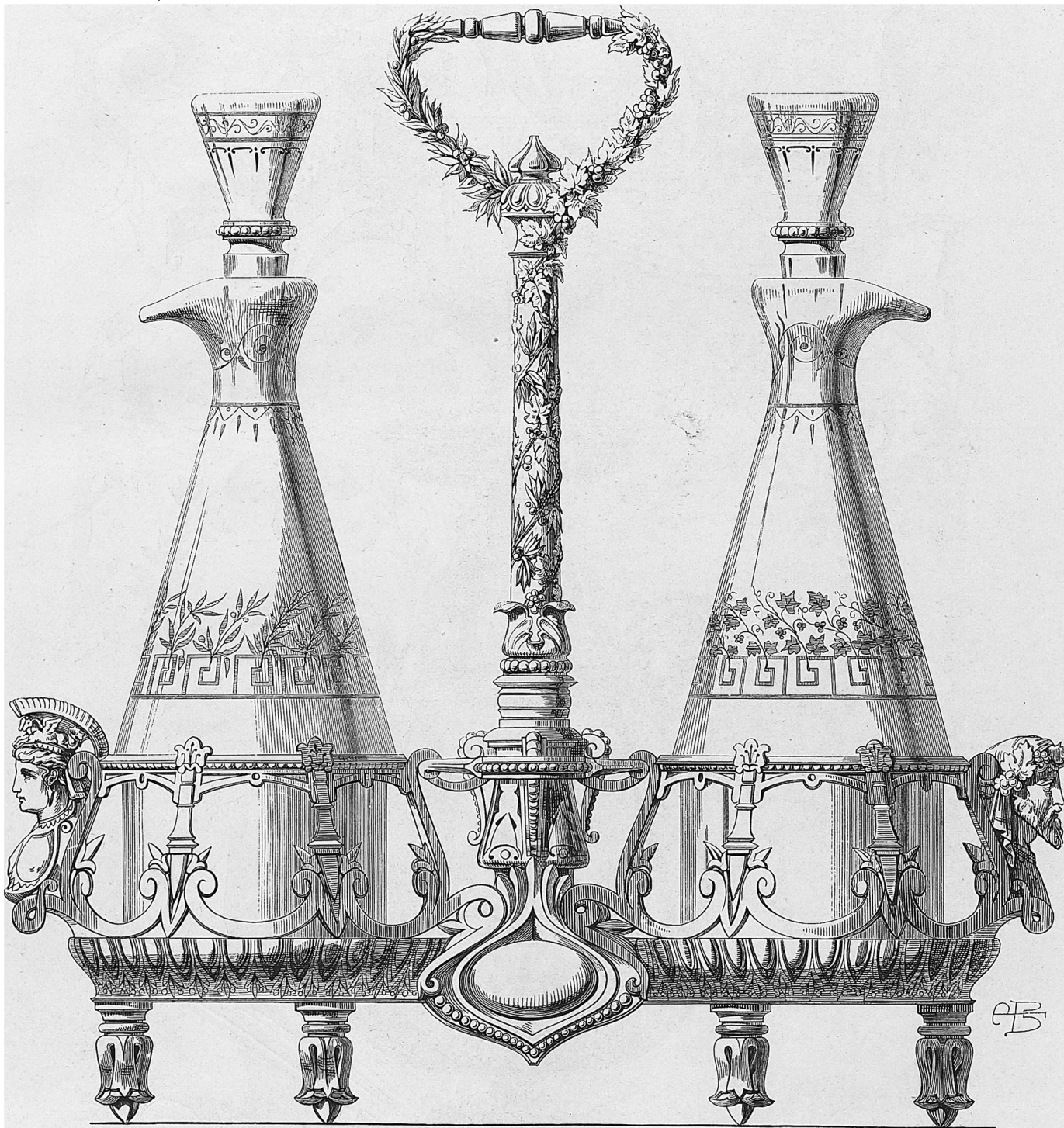


No. 3. Arm-chair designed and manufactured by Mr. Fr. Schöenthaler, Vienna.





No. 4. Surface Ornament for a Vestibule designed by M. Trilhe, Archt., Paris.



No. 5. Cruet Stand in Silver and Crystal designed by M. Paul Bénard, Archt., Paris.  
Head of Minerva and olive branches suggesting the oil, head of Bacchus and vine the vinegar.



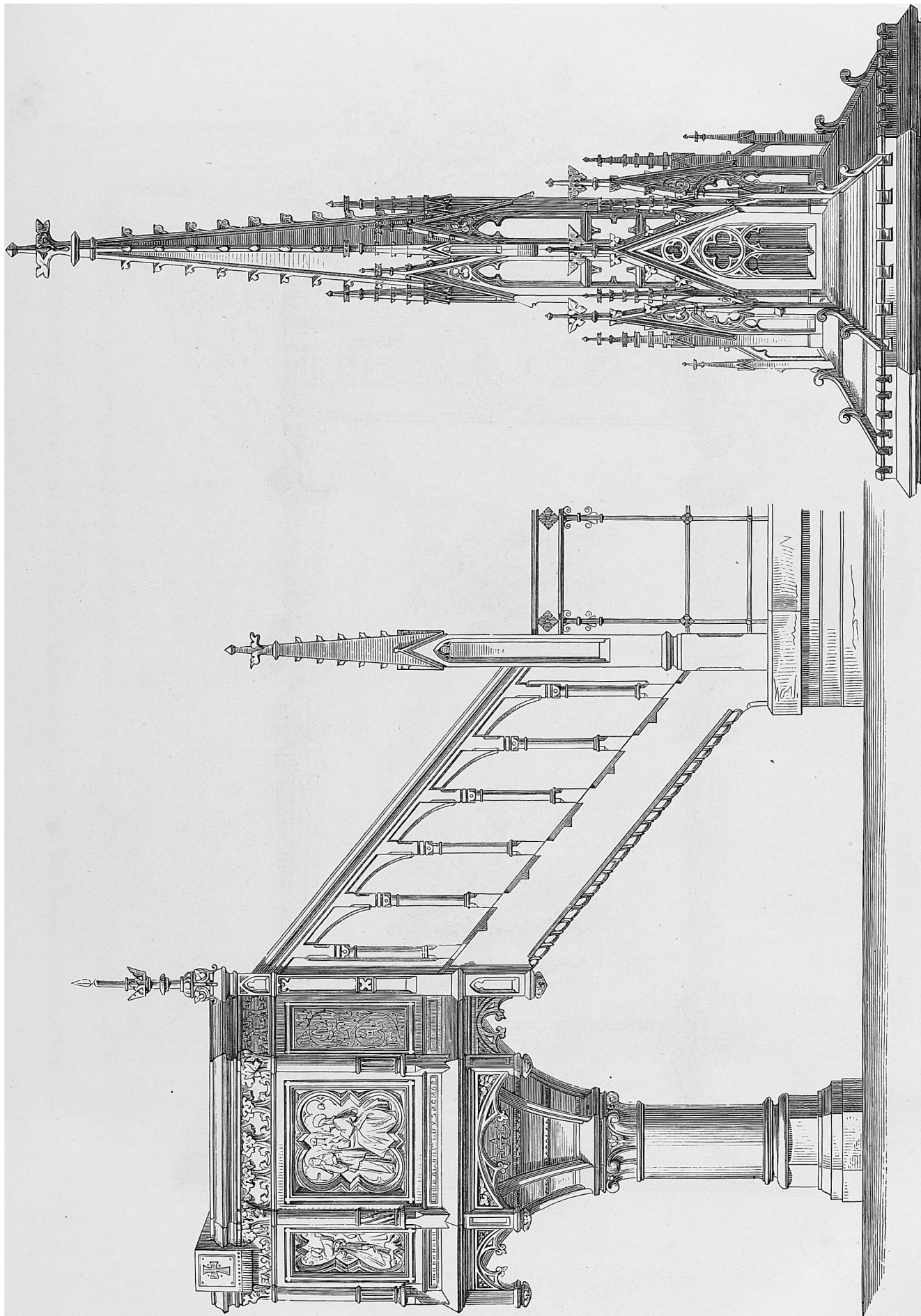


No. 6. Design of Night Lamp with revolving Globe indicating the time, by Prof. Wolanek, Vienna.  
For section see Supplement No. 10.

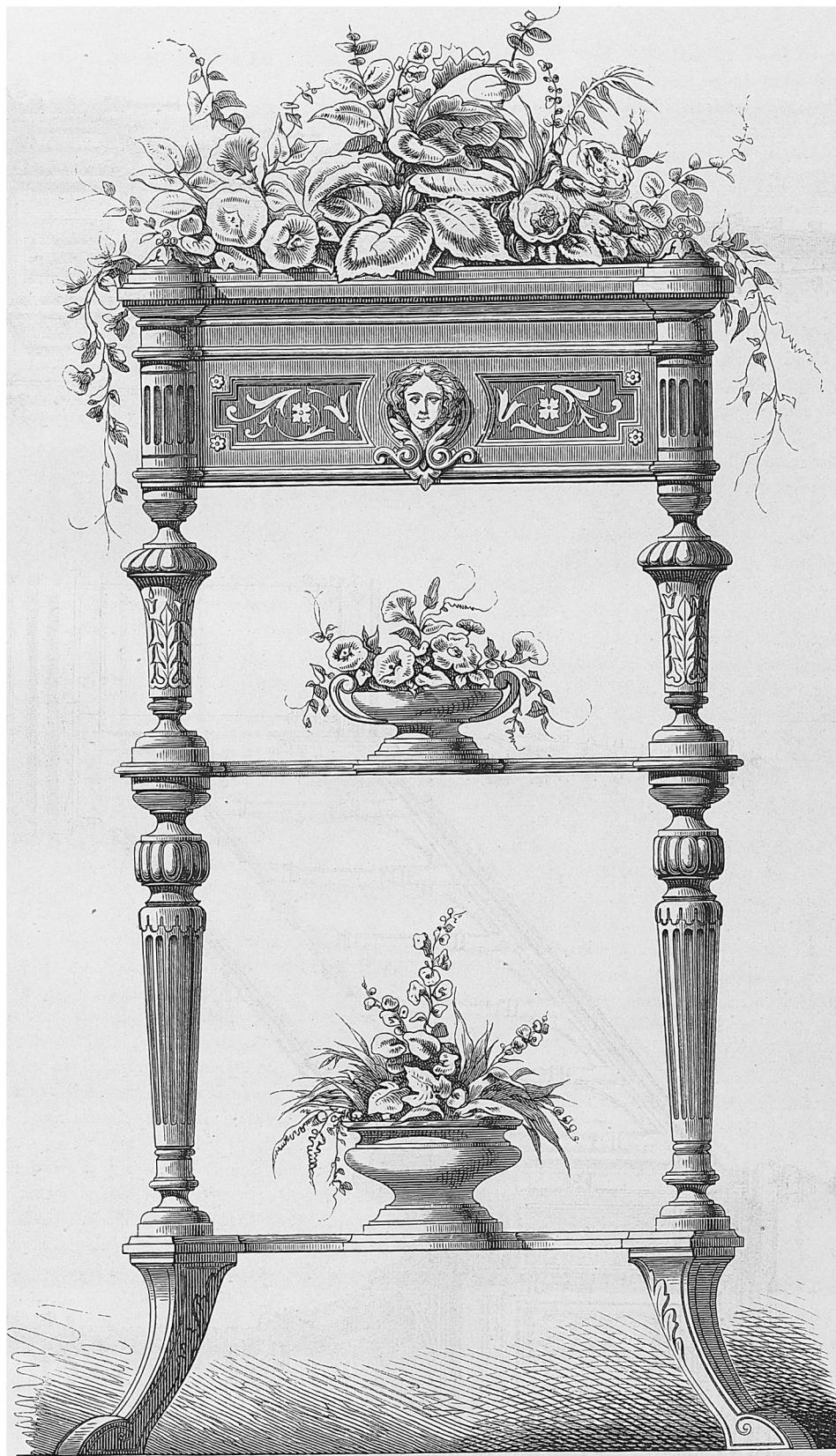


Nr. 7. Bronze Font manufactured by Messrs. Schaefer and Hauschner, Berlin from the design of Mr. A. Jungermann, Berlin.



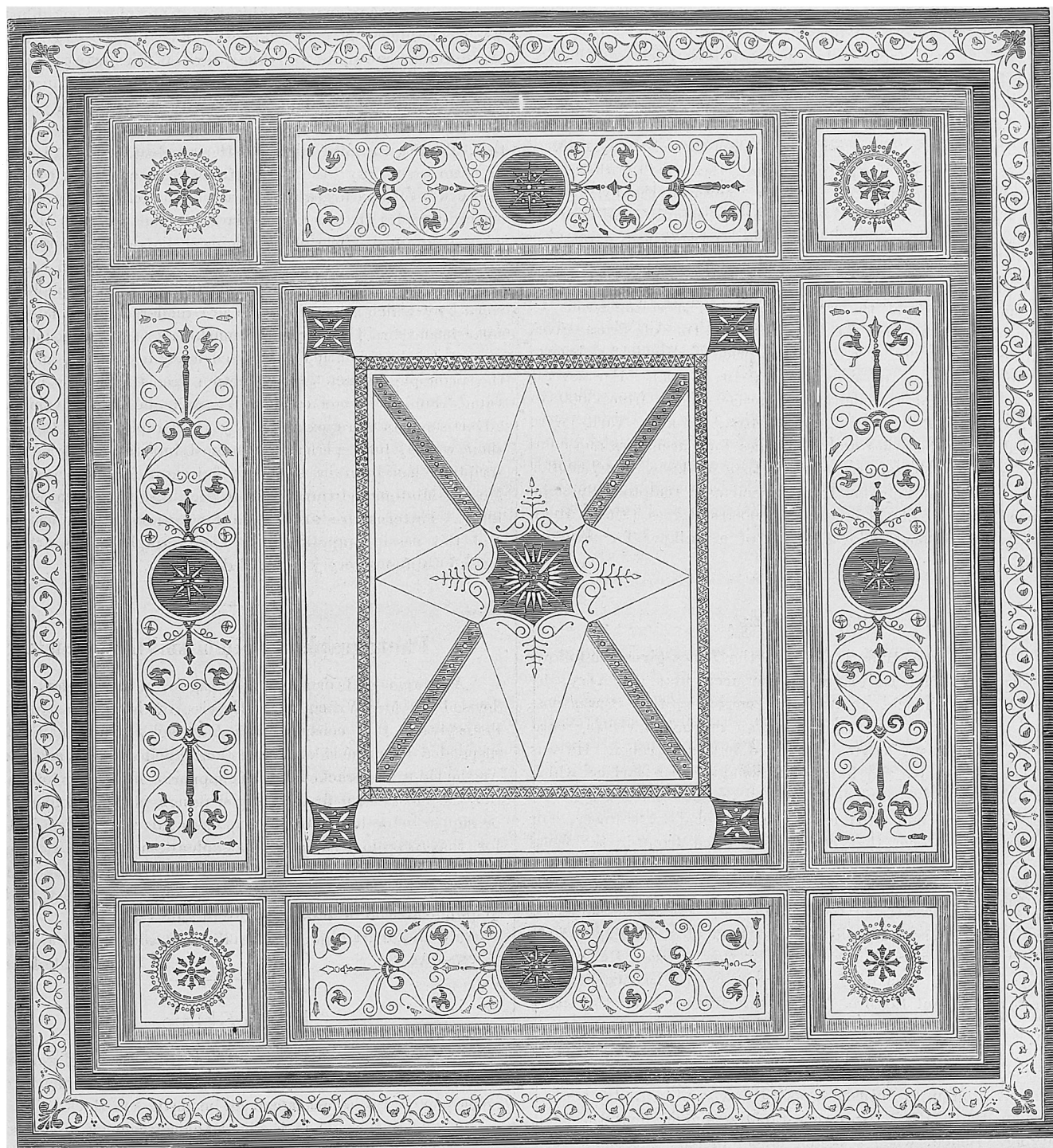


No. 8 u. 9. Design of Pulpit for the *Stadtkirche* in Malchow by Mr. Daniel, Archt. Carved in oak, chamfers and mouldings painted in blue and red, ornaments relieved by gold ground, panels filled with paintings on diapered gold ground. Details Nos. 6—9 of Supplement.



Nr. 10. Design of Flower-stand, in different colored wood by Mr. C. Berger, Architect, London.  
Details Nos. 1—3 of Supplement.





Nr. 11. Painted Ceiling designed by M. A. Normand, Archt., Paris. Colors: red, green, yellow and white.  
Details Nos. 4 and 5 of Supplement.